“Of course, two lines in the plane are beautiful,” my vector analysis professor once said during a lecture. He was right.

My technical training informs my love of line and shape and (often-hidden) structure. Early work with clay and calligraphy molds the textual/textural elements of my work. Musical practice confirms my faith in our deep, communal response to what is ephemeral and felt and abstract. I bring all these influences–the toolkit of myself–to my painting practice.

My working process is a mixture of observation, dreams, and the palpable joy of responding to materials. With my toolkit in hand, I feel my way toward representing something true–be it a human face or figure, or two lines in beautiful, poignant relationship.

It’s an impossible and lovely task to search for the essence of things and put it down in paint. And if the record of that search touches the viewer? It may be for just a moment, but that moment is everything.